

Annual Review 2015



The Edinburgh Festival

fringe
society

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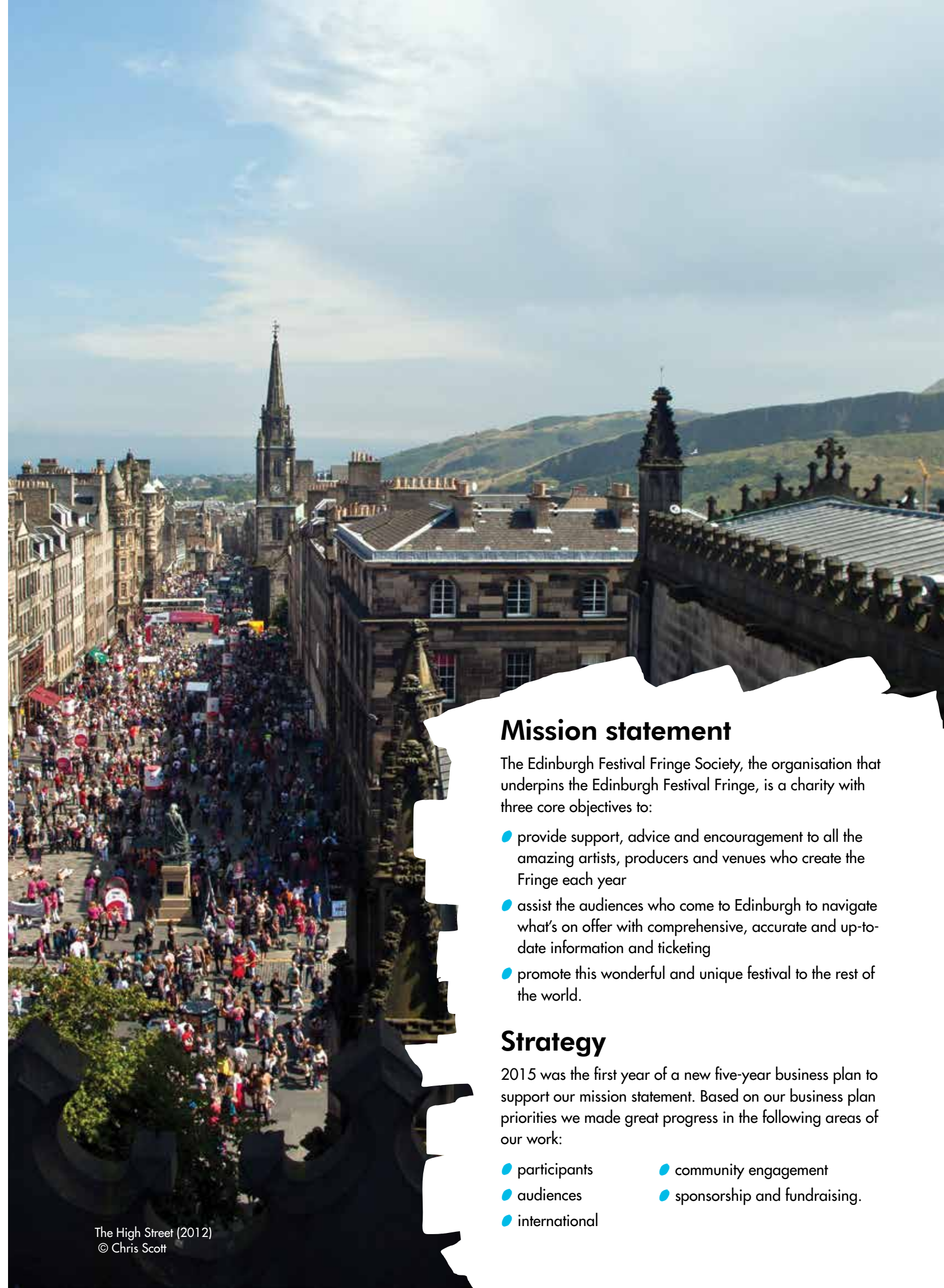
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Mission statement

The Edinburgh Festival Fringe Society, the organisation that underpins the Edinburgh Festival Fringe, is a charity with three core objectives to:

- provide support, advice and encouragement to all the amazing artists, producers and venues who create the Fringe each year
- assist the audiences who come to Edinburgh to navigate what's on offer with comprehensive, accurate and up-to-date information and ticketing
- promote this wonderful and unique festival to the rest of the world.

Strategy

2015 was the first year of a new five-year business plan to support our mission statement. Based on our business plan priorities we made great progress in the following areas of our work:

- participants
- audiences
- international
- community engagement
- sponsorship and fundraising.

Foreword

The Edinburgh Festival Fringe is unique. The world's largest open access arts festival is a cultural event like no other, offering something for everyone. The reasons why participants choose to perform at the Fringe are as diverse as the festival itself. High profile names return year after year, while others come to take the very first steps of their career, learn their craft and perform in front of the world's media and industry professionals day in, day out. Emerging artists rub shoulders with established talent and that's what makes the Fringe so special – it's a level playing field, bursting with opportunity.

The Fringe Society exists to support participants, audiences, and industry and media professionals who travel from all around the world to experience the Fringe. A registered charity, the Fringe Society has three core objectives. We provide advice and encouragement to participants, help audiences navigate the Fringe with comprehensive and up-to-date information and ticketing, and promote the festival throughout the UK and overseas. The financial support we receive from our public funders, and commercial sponsors and partners enables us to work to these objectives and deliver these services. Over the past year we've received both continued support from existing relationships and vital support from new partners. It's not only their financial contributions which help us ensure that the Fringe goes from strength to strength, it's also their loyalty, friendship and belief in the arts which makes their relationships with the Fringe Society so important. You can find full details of all the organisations that help to support us later in this review.

I also want to take this opportunity to express our gratitude to our Fringe Angels, Patrons and Friends of the Fringe for their valuable support. Without it, the experiences that artists and audiences have at the Fringe just wouldn't be the same.



And finally, I'd like to say a huge thank you and fond farewell to our Chief Executive Kath M Mainland CBE who, after seven years, is swapping the cobbles of Edinburgh for the sandy beaches of Melbourne to take on the role of Executive Director of the Melbourne Festival. Kath's passion for the arts and her profound love for Edinburgh and its festivals has led her to achieve great success at the Edinburgh Festival Fringe Society. Her vision and hard work has been truly remarkable since she joined the organisation in 2009, and her intrinsic understanding of the Fringe has enabled it to grow in both size and strength over the past seven years. She has led with a generous spirit, a contagious enthusiasm and an openness which reflects the all-encompassing nature of the Fringe. She has been an asset to Edinburgh, the arts industry and to Scotland's cultural sector, and on behalf of the Fringe Society staff and all involved in the Fringe, I offer Kath my sincere and heartfelt thanks for her hard work and wish her all the very best for the future.

Tim O'Shea

Chair

Introduction

Welcome to the 2015 Edinburgh Festival Fringe Society Annual Review. And what a year 2015 turned out to be. Another fantastic Fringe where Edinburgh once again played host to performers, presenters, producers, journalists and audiences who turned out in force from all around the world.

In 2015, more companies performed and more tickets were issued than ever before. More importantly, the Fringe hosted some of the world's most exciting new talent and allowed intrepid audiences to discover new work and the stars of the future. This unique combination of industry, public, and artists at every stage of their careers, from every art form, firmly assures the Fringe's position as the greatest festival in the world. A place where connections are made and careers furthered. A place where anything is possible and where dreams can come true.

The pages of this review tell the story of the work of the Fringe Society. Incredible work, achieved by a small bunch of amazingly creative, enthusiastic, persistent, self-effacing and, quite frankly, gorgeous staff. The work speaks for itself, and I commend this review and its contents to you. In particular, I'm incredibly proud of the work we have started on our Access Fringe strategy and our increasing capacity to work internationally, targeting new audiences, participants and industry. Both these initiatives, in very different ways, will ensure that the Fringe remains current, relevant and accessible, and continues to offer the best opportunities for participants and audiences. I'd also like to thank our partners, both public and commercial, in particular Virgin Money and the Scottish Government for their enlightened support.

I would like to take this opportunity to thank, as I have done many times before, the wonderful people who make this festival great. The artists, producers, venue managers, and legions of staff and volunteers who work behind the scenes, without them, the Fringe simply wouldn't exist. The fabulous Fringe Society Board of Directors, led by the incomparable Tim, and the Participants' Council, who give



their time for free to ensure the best future for the Fringe. Finally, my wonderful team, who work tirelessly to ensure that artists and audiences are having the best possible experience in Edinburgh in August. Which is really all that matters at the end of the day.

Writing this introduction is bitter sweet for me. Sweet because reflecting on the astonishing achievements of the organisation over the past year is always gratifying, but bitter as it's the last time I'll get to do it. I have loved the Fringe since I first discovered it as a young woman, 24 years ago. I believe the Fringe Society is a vital and formidable organisation, being its Chief Executive has been a defining role for me and I've been immensely privileged and honoured to do this job. Whilst on one hand it's desperately sad to be leaving, it's time for a fresh set of legs and ideas to lead the Society into the next phase of its future. The beauty of the Fringe is that it doesn't belong to anyone. It is free, dynamic, ebullient, rebellious and enduring.

Edinburgh in August is an incredible place, and I wish Shona and all the team at the Society all the very best for 2016 and beyond.

Kath M Mainland

Chief Executive

Participants

Participant Services

The Participant Services team offer year-round advice, support and encouragement to all participants, including performers, producers, companies, venues and arts industry professionals coming to the Fringe. A major focus of the Society's work in 2015 was ensuring that the Fringe remained a positive experience and professional platform for all who took part.

Fringe Central

Fringe Central is the home away from home for Fringe participants, and media and arts industry professionals in August. It provides useful facilities such as wifi, printing and rehearsal space, as well as valuable resources including professional development events and one-to-one advice sessions with Fringe Society staff.

Due to extensive building work, Fringe Central was housed over two buildings in 2015, Appleton Tower and David Hume Tower. We embraced the move to effectively utilise the new spaces and Fringe Central operations ran extremely smoothly. In terms of engagement with its services and attendance, Fringe Central enjoyed its most successful year to date.



Fringe Central Events Programme

As part of our duty to support and encourage participants, a programme of 88 free professional development events was on offer at Fringe Central including workshops, panels and discussions, each designed to help Fringe participants make the most of their time at the Fringe. Presented by the Fringe Society in partnership with a range of relevant organisations, these events aimed to help participants expand their skills, enhance and develop their careers, and provide them with unique opportunities to meet industry and media professionals.

Promoting equality, preventing discrimination and valuing diversity are fundamental to the work of the Fringe Society. For the second year, the Fringe Central Events Programme incorporated, and expanded on, a series of events entitled Breaking Down Barriers including workshops and discussions on Women in the Fringe, Working with Hard to Reach Groups, and Breaking Down Language Barriers.

The annual Fringe Central Welcome Address was delivered by award-winning comedian and theatre-maker, Bryony Kimmings, who shared her own amazing journey and experiences with Fringe participants and encouraged them to make the most of the opportunities available to them. The event, designed to welcome and inspire participants, saw record levels of attendance.



Arts Industry Office

The Arts Industry Office exists to support arts professionals to discover and book new work and talent, and to make connections at the Fringe, the most significant arts marketplace in the world. In 2015, 1,107 arts professionals were accredited and received access to a range of services including a dedicated Box Office, tailored information and networking opportunities.

The Fringe Society again delivered the Emerging Producers Development Programme and, for the first time, the British Council came on board as a partner. To ensure the next generation of producers is equipped and trained, the initiative provides emerging UK producers from all genres of the arts with advice, professional and development opportunities, and financial support to explore a wider range of work being presented at the Fringe. The partnership with the British Council facilitated five more places on the programme, an additional travel bursary per participant and granted the emerging producers access to the British Council showcase events.

Media Office

As well as promoting this wonderful festival to the worldwide media, the Fringe Society offers a bespoke advice service to Fringe participants on all aspects of their publicity campaigns. In 2015, one-to-one advice sessions with participants increased by 60%. The Media Office also supported participants via a number of events including How to Sell Your Show panel discussions held in London, Brighton and Edinburgh, and Meet the Media, an opportunity for participants to come face to face with media representatives. Held in Fringe Central on the first Saturday of the Fringe, Meet the Media had over 1,100 participants in attendance for the first time ever, with 17 media outlets including the BBC, *The Independent* and *The Scotsman*. As part of our commitment to supporting all Fringe participants, Meet the Media is a vital tool for those artists and companies who don't have access to professional PR advice, providing them with the unique opportunity to pitch their shows to important influencers from newspapers, websites and broadcasters.

Audiences

Box Office

2015 was the biggest Fringe to date with 3,314 shows and an estimated 2,298,090 tickets issued. In 2015, Fringe audiences could purchase tickets online, on the phone, via the Fringe App, in person at the Fringe Box Office, the Half Price Hut and the University of Edinburgh Visitor Centre, and collect tickets at 25 locations across Edinburgh. In order to ensure that Fringe audiences have the best possible experience, we are continuously expanding and improving our services. In 2015, we increased staffing levels across all locations and increased Box Office opening hours to better accommodate the growing number of ticket-buyers.

Another key focus of the Fringe Society is to ensure that our services are as accessible as possible. Although there has been a dedicated Access Bookings team in place for several years, in 2015 all members of Box Office and Customer Services staff received training on handling enquiries and processing access bookings. Additionally, all Box Office staff attended a training session facilitated by Euan's Guide, an online review site which features disabled access reviews from disabled people and their friends and families. The training session raised awareness of the difficulties experienced in the festival environment by people with a range of disabilities. Feedback was extremely positive and staff felt more confident and better equipped to serve customers with additional support needs.

Fringe App

One of the easiest and most convenient ways for Fringe audiences to browse shows and purchase tickets is via the Fringe App, and it continues to grow in popularity. This year saw unprecedented increases in usage of the Fringe App with 3,109,365 sessions across Android and iPhone collectively, representing a 54% increase on 2014 and a 326% increase on sessions from 2011, when the ability to purchase tickets was first implemented. This year, the iOS app also ranked in the top ten of the Apple App Store's Best New Apps of July, an indicator both of its largely positive audience reception and of its profile in the industry.

Marketing campaign

The 2015 marketing campaign was the most successful to date, generating more direct ticket sales and engagement than previous campaigns. Focusing predominately on London and the South East, and Glasgow and Central Scotland, the campaign incorporated digital, print and outdoor advertising. The What the Fringe! creative was inspired by 'Fringeisms' (situations or idiosyncrasies, unique to the Edinburgh Festival Fringe) and was integrated across social media channels, the website, the Box Office and Fringe merchandise, and won an award at the Scottish Creative Awards.

As the 70th anniversary of the Fringe approaches, we wanted to highlight the enduring legacy of the Fringe so created a new brand line to support the iconic Fringe logo – 'Defying the norm since 1947'. The addition captured the defiant and eclectic nature of the Fringe while accentuating its history and heritage.

2015 was also a year of great success for the Marketing and Sponsorship team who received gold and silver awards at the 2015 Marketing Star Awards. The team was also nominated for Star Marketing Team of the Year and the Head of Marketing and Sponsorship was nominated for Marketing Star of the Year.

Fringeism [frr-inj-is-uhm]

A situation or idiosyncrasy unique to the Edinburgh Festival Fringe. A magical moment of wonder that can only be seen at the Fringe. From highlighting shows within the programme, to sitting in the back room of a pub watching ballet, to being handed a flyer from a grim reaper on a Segway – we have all experienced a 'Fringeism'.

Social media

An integral component of the marketing campaign was social media and 2015 saw exponential increases in reach, engagement and following across all our regular channels. The What the Fringe! campaign integrated organically with social media, and illustrations, Fringeisms and practical call-outs were used to interact with Fringe audiences and participants. In 2015, Facebook likes increased by 37%, Twitter followers by 36% and Instagram gained five times more followers than in 2014.

In order to further boost engagement, we developed opportunities for user-generated content and cultivated relationships with content partners and advocates including local photographers, the Community team at Instagram and the Scotland Editor of BuzzFeed. Fringe followers were encouraged to submit #fringies (selfies taken at the Fringe) and #petswithprogrammes, and the resulting content was featured by the Huffington Post, BuzzFeed and the STV blog.

Media

The Fringe Society Media Office accredited 1,089 media professionals this year compared to 1,081 in 2014. For the second year the Society used Gorkana, a media intelligence company, to monitor media coverage of the Fringe, and 2015 saw a significant increase of 16% in coverage with an advertising value equivalency of £22,159,716.



Bianco (2014)
© Jane Hobson

Engagement

The Edinburgh Festival Fringe remains one of the most important events in the international cultural calendar with 49 countries participating in the 2015 Edinburgh Festival Fringe. The Society engaged with the embassies, consulates and cultural institutes of all countries with participating shows.

The Fringe Society staged 18 roadshows and events across 14 locations including New York, Adelaide, Melbourne, Perth, Auckland, Wellington, Orlando, Avignon, Grahamstown and Dublin throughout the course of the year. These roadshows and events provided potential participants with impartial advice and information, and the reciprocal hosting strengthened links with international Fringes, facilitating the sharing of ideas and experiences.

The Fringe Society consolidated diplomatic relations with Ireland, the Czech Republic, South Korea, Quebec, France, Taiwan and Finland by supporting their national showcases at the Fringe. The Society also hosted an International Showcases Brunch at Fringe Central to support those countries already presenting at the Fringe and to encourage awareness and peer support for those considering doing so in the future.

Raising the international profile of the Fringe is a large part of the work undertaken by the Chief Executive. Since the 2014 Fringe she has travelled to Iceland to present at the Nordic Council Arts and Audiences conference in Reykjavik, Montreal to attend Cinars, Wellington to work with cultural bodies in the city and local festivals, Humorfest in Bergen, and Avignon as part of a joint visit with Imagine, the Edinburgh International Festival, Festivals Edinburgh and L'Institut français d'Ecosse.

The Chief Executive engaged, through receptions, meetings and other events, with the following countries: Argentina, Australia, Brazil, Canada, Chile, China, Colombia, Czech Republic, Finland, France, Iran, Ireland, Italy, Netherlands, New Zealand, Norway, Poland, Quebec, South Africa and South Korea,

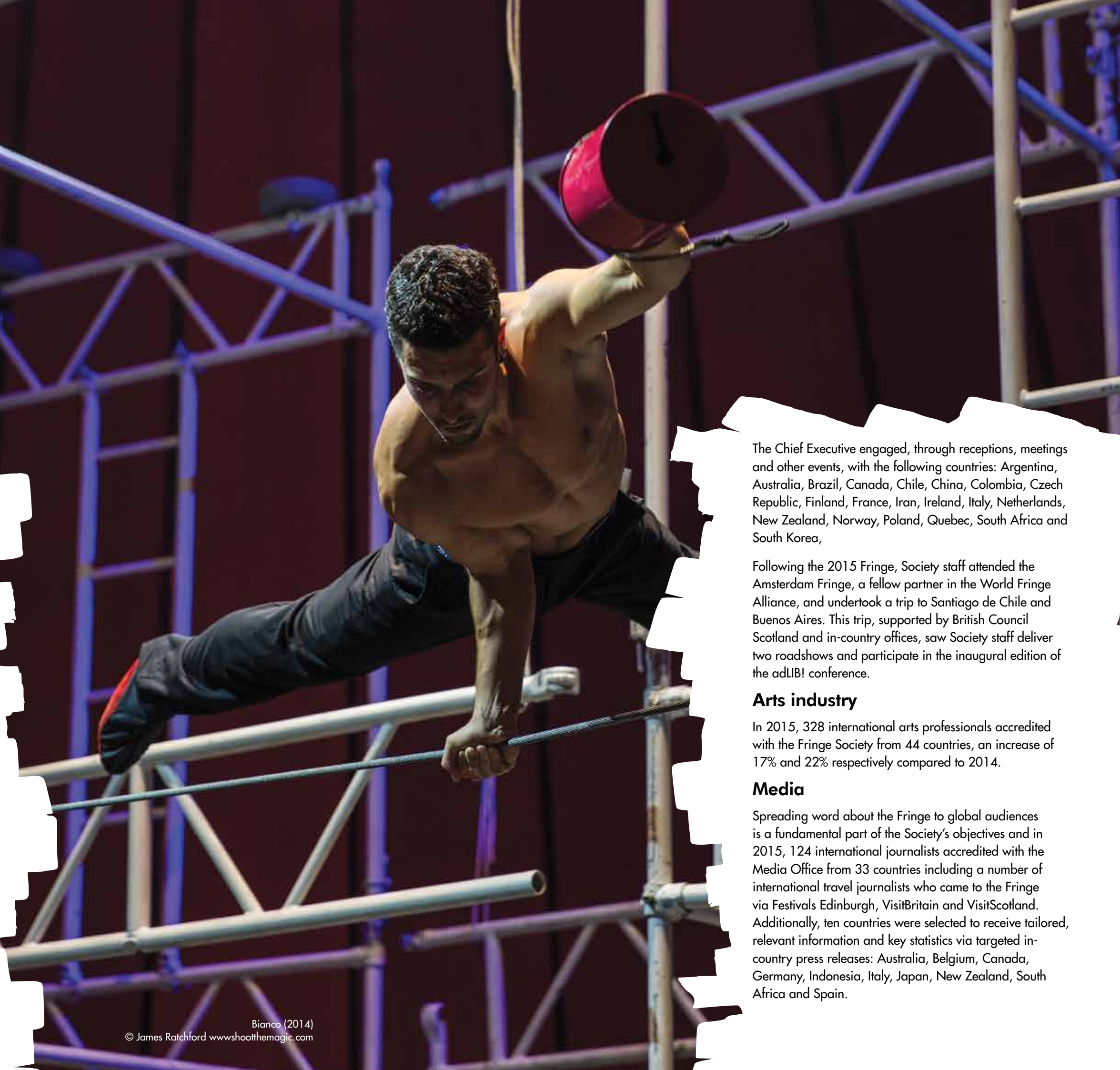
Following the 2015 Fringe, Society staff attended the Amsterdam Fringe, a fellow partner in the World Fringe Alliance, and undertook a trip to Santiago de Chile and Buenos Aires. This trip, supported by British Council Scotland and in-country offices, saw Society staff deliver two roadshows and participate in the inaugural edition of the adLIB! conference.

Arts industry

In 2015, 328 international arts professionals accredited with the Fringe Society from 44 countries, an increase of 17% and 22% respectively compared to 2014.

Media

Spreading word about the Fringe to global audiences is a fundamental part of the Society's objectives and in 2015, 124 international journalists accredited with the Media Office from 33 countries including a number of international travel journalists who came to the Fringe via Festivals Edinburgh, VisitBritain and VisitScotland. Additionally, ten countries were selected to receive tailored, relevant information and key statistics via targeted in-country press releases: Australia, Belgium, Canada, Germany, Indonesia, Italy, Japan, New Zealand, South Africa and Spain.





Made in Scotland

Made in Scotland is a showcase of the best of Scottish theatre, dance and music at the Edinburgh Festival Fringe, supported by the Scottish Government's Edinburgh Festivals Expo Fund. Made in Scotland is delivered through a partnership between the Fringe Society, Federation of Scottish Theatre, the Scottish Music Centre and Creative Scotland. As well as providing training and direct financial support, the initiative allows Scottish artists to work alongside international companies and raise their profiles in front of influential contacts in the arts industry and media from around the world, creating a life for their work outside Scotland.

Made in Scotland 2015 was a dynamic mix of 23 shows, eleven of which received five-star reviews and four received awards including *Scotsman* Fringe Firsts, *The Stage* Award for Acting Excellence and a Holden Street Theatre Award.

A Made in Scotland Onward Touring Fund also exists in order to maximise the benefits for Scottish artists. As part of this, partnership funding is available to support any work created in Scotland that attracts interest from international promoters as a result of being showcased at the Edinburgh Festival Fringe. It is open to any Scottish company taking part in the Fringe and is not limited to those that have been part of a current or previous Made in Scotland showcase. In 2015, 18 applications were supported to tour across 14 countries.

Promoter PLUS

A delegation of 18 high-profile arts presenters from around the world were invited by Made in Scotland to attend the festival and see the work in the showcase, with a view to exporting it to their regions. Of the 18 individuals in attendance, 16 separate organisations were represented from Australia, Brazil, China, Columbia, Germany, India, Mexico, New Zealand, South Africa and USA.

Momentum

Momentum, the Edinburgh Festivals International Delegate Programme, is delivered through a partnership between British Council Scotland, Festivals Edinburgh and Creative Scotland, with the additional support of the City of Edinburgh Council, EventScotland and the Scottish Government. Taking place in Edinburgh during August, the programme aims to encourage partnerships, investment and international collaboration, providing a platform for key industry players to engage and build relationships with artists in Scotland. The Fringe Society, once again, worked closely with Momentum in 2015 to maximise opportunities for Fringe artists, venues and accreditees by engaging with delegates, attending events and delivering four Fringe information sessions. Fringe Central was once again featured on the Momentum Festival City Walking Tour.

Tiger (2014)

© James Ratchford www.shootthemagic.com

Community

Access Fringe

Alongside maintaining the Fringe's position as the largest and greatest arts festival in the world, a major ambition of the Fringe Society is to also make it the most accessible. In 2015, the Fringe Society continued its commitment to removing barriers – physical, social and financial – to attendance and participation.

In addition to the accessibility training facilitated by Euan's Guide, in 2015, the Fringe Society developed an online training course for Society staff. The training programme was designed to explore issues in relation to inclusion and to offer insight into customer service best practice, empowering staff to do their jobs to the best of their abilities. Although designed specifically for Fringe staff, it was also shared with all Fringe venues and companies, with the view to rolling it out to Edinburgh's wider cultural sector in the future. The development of this training tool was possible due to financial support from Scottish Enterprise through the Edinburgh Festivals Innovation Lab and match funding from Arts & Business Scotland. The online resource was developed by Blonde Digital, with content and advice from VisitScotland, Euan's Guide, Touretteshero, Attitude is Everything, RNIB and Scope.

Other key developments include increased accessibility information on edfringe.com and in the Fringe Programme, and a new fully accessible Friends of the Fringe Exclusive Box Office. The Society also provided a BSL interpreter for key events in 2015 including the programme launch, the Fringe Central Welcome Address and the Annual General Meeting.

Access Fringe – Children and Young People

After a successful pilot scheme in 2014, we once again worked closely with Fringe venues and the City of Edinburgh Council to improve opportunities for Edinburgh's looked after children and young people. This year, with generous support from Virgin Money, the Society developed an exclusive listings platform hosted on tickets.edfringe.com which allowed the families and carers of children and young people within the care system to access show listings and book tickets for events free of charge. In 2015 over 19,000 tickets from 233 shows across 38 venues were available to just under 1,500 young people.



Bianco (2014)
© Jane Hobson

Environment

The Fringe Society remains committed to minimising our negative impact on the environment and that of the wider Fringe, and continues to work both independently and with Edinburgh's other festivals to achieve this. In 2015 the Society continued to be part of Creative Carbon Scotland's Green Venue Initiative and Edinburgh Festivals Sustainability Working Group and worked closely with the Centre for Sustainable Practice in the Arts to host the ceremony for the Fringe Sustainable Practice Award, which recognises good practice in performance production. There was a series of events in the Fringe Central Events Programme designed to inspire efforts to increase sustainability which culminated in a Swap Shop for three days at the end of the Fringe to encourage participants to re-use and recycle unwanted props, usable furniture, costumes, and venue and set construction materials.

The Fringe Schools Poster Competition

2015 was a successful year for the Schools Poster Competition with 5,342 entries from 171 schools across Scotland, compared to 3,453 entries from 144 schools in 2014. Sponsored by Virgin Money, the competition is the longest running arts outreach project in Scotland and introduces a new generation to the wonders of the Fringe. Schools are supported with comprehensive resources and lesson plans linked to the Curriculum for Excellence, designed to educate and inspire. This year's top prize went to John Imray, aged seven, from St Mary's School in Melrose, whose design was used as the official 2015 Fringe poster and across a range of merchandise. The announcement was made at a special prize-giving ceremony and exhibition launch in May hosted by Fringe Society Board Director, Susan Morrison, with an inspirational speech from Mark Kirkham, better known as the Edinburgh Sketcher. John's poster, along with 83 others, was displayed in an exhibition throughout the summer at the Museum of Childhood.

Research



In order to ensure the Society and the Fringe can respond flexibly and appropriately, we are committed to investment in innovation, research and development to improve our services. In 2015, we started several projects including sponsor research, family research to better understand barriers to engagement with the Fringe, and research to better understand the perception and usage of the Access Fringe – Children and Young People project. Analysis and understanding of these research projects will lead future development and innovation, and inform decision making, ensuring that our work remains relevant and focused.

Thank you

Virgin Money

The Fringe Society's relationship with Virgin Money is stronger than ever and as well as supporting the Fringe Street Events on the High Street and The Mound, the Half Price Hut, the app, the Schools Poster Competition, ticket wallets and ticket backs, Virgin Money also provided vital support for the Access Fringe – Children and Young People project in 2015. By supporting this project, Virgin Money helped make Fringe tickets available to children whose economic and social circumstances would not normally allow them to participate in cultural activity.

Virgin Money share our love of the Fringe and their support is not simply financial. Their enthusiasm and synergy with the Fringe Society have contributed significantly to our work over the last five years.

Caledonian Brewery

The Caledonian Brewery continues to offer vital support to the Fringe Society by sponsoring the venue boards, programme map and joint festivals map which are essential in helping audiences find their way around the Fringe. In addition to this, in 2015, the Caledonian Brewery sponsored the Friends of the Fringe membership scheme and provided support for Society events including the programme launch and Meet the Media. We are extremely grateful to the Caledonian Brewery for its ongoing support and loyalty, and we're proud to be associated with the last remaining original brewery in Edinburgh.

Victor and Carina Contini

The Society's relationship with the Continis continues to thrive, with a new five-year sponsorship agreed in 2015. They once again ran the Bothy Bar on The Mound Precinct, hosted the Annual Review reception and the programme launch in the stunning Scottish Cafe and Restaurant, and supported the Friends of the Fringe receptions. We are immensely appreciative of their support and are delighted that the sponsorship will continue until at least 2019.



Airbnb

In 2015, we were thrilled to welcome Airbnb as an official accommodation partner of the Edinburgh Festival Fringe. As we recognise the importance of a broad range of accommodation across price bands in Edinburgh, the opportunity to work with Airbnb to increase the options for participants and audiences was one we embraced.

The sponsorship encouraged Edinburgh locals to share their city and their homes with Fringe audiences and participants. Airbnb is very much a community organisation and positively supports hosts with unique benefits and, as part of the sponsorship, the Society supported two special events for Airbnb hosts. Fringe participants who performed at the events benefited from proactive PR managed by Airbnb.

Caledonian Sleeper

In 2015, we were delighted to bring Caledonian Sleeper on board as a sponsor. As well as promoting a comfortable and environmentally friendly mode of transport for those travelling to the world's largest arts festival, the sponsorship provided performance opportunities to Fringe participants and for passengers, a taste of the wonders that lay ahead in Edinburgh. Caledonian Sleeper also supported participating shows with valuable PR and social media messaging.

Friends, Angels and Patrons

Our supporters are a huge part of the Fringe Society and are vitally important in ensuring the Fringe continues to thrive for generations to come. The Fringe Society would like to thank our Fringe Angels, Patrons, Friends of the Fringe and our first Corporate Friend, Investec Wealth and Investment Limited, for their generous support and ongoing enthusiasm for the work we do. It has been an incredible year for the Society and the Fringe as a whole, and this has been made possible because of their help and dedication.

Fringe Angels

Jane Attias, Graeme and Rachel Baillie, Stephen Graham, Tom McElroy, James Mellon, Richard and Susan Wolff, Hedley G Wright and others who wish to remain anonymous.

Fringe Patrons

Geoffrey Arbuthnott, Alan Barwick, Paul Davies, Paul Davies, Alan M Johnston, Bernard and Jane Nelson, Andrew Pitt, Nicholas Pryor and Lesley Stockwell, Mathew Richardson, Diana Richman and others who wish to remain anonymous.

Corporate Friends

Investec Wealth and Investment Limited.

Supporters and partners

The City of Edinburgh Council

The City of Edinburgh Council continues to play a vital role in the work of the Fringe Society. As well as helping to make the Fringe happen in this beautiful city with its long-term strategic and financial support, in 2015, the City of Edinburgh Council collaborated with the Society to help deliver the Access Fringe – Children and Young People project. The initiative enabled many of the city's disadvantaged children and young people to experience the Edinburgh Festival Fringe.

Creative Scotland

The Fringe Society would like to thank Creative Scotland for its ongoing support, both for providing essential funding and for playing an important role, alongside the Federation of Scottish Theatre and the Scottish Music Centre, in the delivery of the Made in Scotland showcase which celebrated world-class theatre, dance and music from Scottish artists.

British Council

The British Council and British Council Scotland contributed to the Society's achievements in 2015, particularly in regard to international engagement and participant development. They provided financial support for roadshows in Chile and Argentina as part of the inaugural adLIB! conference in October 2015, and contributed through the SA Season partnership with the South African Department of Arts and Culture to the Fringe Society's trip to the National Arts Festival in South Africa. In addition to this, the British Council partnered with the Society on the delivery of the Emerging Producers Development Programme, an initiative which supports emerging producers in making new contacts and exploring a wider range of work being presented at the Fringe.



Festivals Edinburgh

Festivals Edinburgh is the forum which offers support to Edinburgh's 12 festivals and enables them to work collaboratively to maintain Edinburgh's status as the world's leading festival city. In 2015, the Society worked closely with Festivals Edinburgh to deliver a number of projects including *Thundering Hooves 2.0*, an ambitious ten-year strategy to sustain and strengthen the success of Edinburgh's festivals, and *Momentum*, the Edinburgh Festivals International Delegate Programme, which brings international industry figures, politicians and civic leaders to Edinburgh in August. The Fringe Society is also hugely grateful for the direct financial support from the Festivals Innovation Lab, supported by Scottish Enterprise, which enabled the development of an online training tool designed to increase staff confidence and promote best practice in supporting customers with a range of disabilities.

We would like to take this opportunity to thank Faith Liddell, Director of Festivals Edinburgh, who stepped down in November 2015, for her incredible contribution to the work of the Society.

BBC

The BBC broadcast more programmes to viewers and listeners at home and away than ever before from its venue at Potterrow, and produced an abundance of digital content. The BBC coverage raised the profile of the Fringe and introduced it to new audiences as well as providing exposure and creative opportunities for its participants. The Fringe Society places great importance on the key relationship with the BBC and is grateful for its continued support of the Fringe and Edinburgh's other summer festivals, particularly evidenced through the BBC at the Edinburgh Festivals brand, a key focus of BBC Arts.

The University of Edinburgh

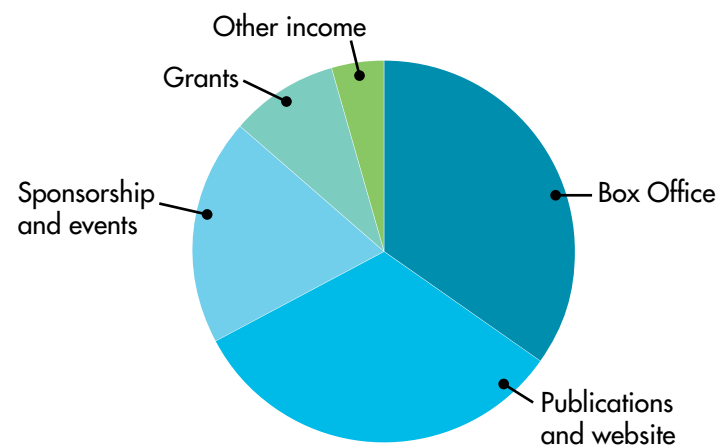
The University of Edinburgh and the Fringe Society have enjoyed a happy association for many years. In 2015, the university provided centrally located spaces for many of the Society's services for participants, audiences, media and arts professionals, including Appleton Tower, David Hume Tower and the Visitor Centre. The University of Edinburgh also continues to support the infrastructure of the wider Fringe by providing many venues across the city.

There are many, many other organisations that we rely on for support across all areas of our work. Amongst others, we'd like to thank the Scottish Government, VisitBritain, VisitScotland, EventScotland, Scottish Enterprise, Arts and Business Scotland, Euan's Guide, Touretteshero, Attitude is Everything, RNIB and Scope.

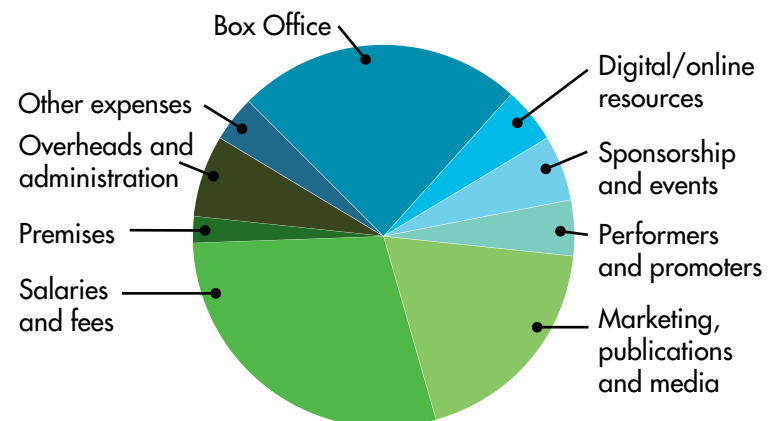
Finance

The majority of our income comes from commissions and handling charges connected with the Box Office, advertising associated with publications and the website, registration fees, and sponsorship and events. We are grateful for the support from the Scottish Government through Creative Scotland and from the City of Edinburgh Council. Other income includes donations, Friends of the Fringe membership fees, Gift Aid and a management fee from our trading subsidiary. The majority of our expenditure goes on providing Box Office services and infrastructure, staffing the Society, marketing the Fringe in its entirety, and producing publications and the website. Other expenditure includes depreciation.

Total income £3,966,085



Total expenditure £3,732,080



And finally



The Edinburgh Festival Fringe Society would like to thank the Board of Directors, the Participants' Council, Fringe Society members and all Society staff for the valuable year-round work they do for the festival.

A huge thank you to those who donated to the Society at the Fringe Box Office and via the website.

The Fringe Society is a registered charity which relies on the support of sponsors and partners, and the generosity of our Angels, Patrons, Friends and supporters, without which none of the work detailed throughout this review would be possible. Continuing to deliver and develop our core aims of supporting participants, assisting Fringe audiences and promoting this wonderful festival to the rest of the world in 2016 and beyond requires the support of many individuals and organisations. We ask you to join us in supporting this creative endeavour and ensuring that the Fringe remains a platform for the arts to develop and thrive.

To find out how you can support the Society please visit edfringe.com/support or contact our Development team on +44 (0) 131 226 0036.



Awards

Allen Wright Award

Winner

Griselda Murray Brown, *Financial Times*

Special Commendation

George Sully, *Fest Magazine*

Holly Williams, *The Independent*

Amused Moose Comedy Awards

Winner

Richard Gadd – Waiting for Gaddot

– Richard Gadd/PBH's Free Fringe (Banshee Labyrinth)

People's Champion

Jess Robinson – The Rise of Mighty Voice

– Phil McIntyre Entertainments (Pleasance)

The Asian Arts Award

Winner – Best Production

The Cherry Orchard: Beyond the Truth

– Theater Margot (Korea) (C venues)

Winner – Best Directing

Ms. Shubhra Bhardwaj – Ticket to Bollywood

– Ferriswheel Entertainment Pvt. Ltd. (New Town Theatre)

The Barry Awards

Winner – Best Show

Spencer Jones Presents: The Herbert in Proper Job

– Spencer Jones/Heroes (Heroes @ The Hive)

Winner – Best Performer

Spencer Jones (Heroes @ The Hive)

Winner – Best Person

Michael Legge (The Stand)

Brighton Fringe Award for Excellence in association with Sweet Venues

Winner

Police Cops – This Theatre (ZOO Venues)

The Broadway Baby Bobby Award

Winners

Captain Morgan 1: The Sands of Time and Captain Morgan 2: The Sea of Souls

– Ben Behrens/Tap Tap Theatre (Pleasance)

Richard III – Brite Theatre (Just Festival)

Luke McQueen – Double Act

– Luke McQueen/The Invisible Dot Ltd. (Pleasance)

Carol Tambor Best of Edinburgh Award

Winner

Key Change – Open Clasp Theatre Company
in association with Live Theatre (Summerhall)

Dave's Funniest Joke of the Fringe

Winner

Darren Walsh – Punderbolt (Pleasance)

Edinburgh Comedy Poster Awards

Panel Prize

Tom Parry – Yellow T-shirt (Just the Tonic)

Audience Award

Michael Stranney & Olaf Falafel

– Expect the Unexporcupine (Cowgatehead)

Euan's Guide Accessible Fringe Awards

Winner

The Solid Life of Sugar Water – Graeae Theatre Company
and Theatre Royal Plymouth (Pleasance)

Runner-up

Wendy Hoose by Johnny McKnight – Birds of Paradise
and Random Accomplice (Assembly Rooms)

Accessible Venue Award

Dance Base

The Foster's Edinburgh Comedy Awards

Best Comedy Show

Sam Simmons – Spaghetti for Breakfast

– Underbelly Productions, Mason Sisters @ PBJ,

Token Events, Soho Theatre (Underbelly)

Best Newcomer

Sofie Hagen – Bubblewrap

– Sofie Hagen/PBH's Free Fringe (Liquid Room Annexe)

Panel Prize

Karen Koren (Gilded Balloon)

Fringe Review Outstanding Theatre Award

Winners

The Frantic Canticles of Little Brother Fish

– Babolin Theatre in association with Worboys
Productions (Bedlam Theatre)

Pip Utton – Playing Maggie – Pip Utton (Assembly Rooms)

2015 Fringe Sustainable Practice Award

Lungs – Paines Plough (Summerhall)

The Herald Angel Awards

Angels

Correction – VerTeDance/Jiri Havelka/Clarinet Factory (ZOO Venues)

Fake It 'til You Make It – Bryony Kimmings Ltd, Soho Theatre and Avalon Promotions (Traverse Theatre)

Our Ladies of Perpetual Succour – National Theatre of Scotland and Live Theatre (Traverse Theatre)

Aceh Meukondroe – Kande (Indonesia) (C venues)

Penny Arcade – Longing Lasts Longer – Soho Theatre and The London Artists Projects (Underbelly)

Little Devils

The artists and facilitators of Underbelly's Circus Hub
Dillie Keane (Underbelly)

Holden Street Theatre Award

Labels – Worklight Theatre (Pleasance)

A Gambler's Guide to Dying – Gary McNair with Show And Tell (Traverse Theatre)

The Malcolm Hardee Award

Comic Originality

Michael Brunström – The Golden Age of Steam – Michael Brunström/Heroes (Heroes @ The Hive)

Cunning Stunt Award

Matt Roper – Routines – Will Mar/Free Festival (Laughing Horse @ The Free Sisters)

Act Most Likely To Make A Million Quid

Laurence Owen – Cinemusical – Laurence Owen/PBH's Free Fringe (Voodoo Rooms)

The Mervyn Stutter Spirit of the Fringe Awards

Winners

Jess Robinson – The Rise of Mighty Voice – Phil McIntyre Entertainments (Pleasance)

George Egg – Anarchist Cook – George Egg (Gilded Balloon)

Spencer Jones Presents: The Herbert in Proper Job – Spencer Jones/Heroes (Heroes @ The Hive)

1972: The Future of Sex – The Wardrobe Ensemble (ZOO Venues)

Echoes by Henry Naylor – Henry Naylor/Gilded Balloon (Gilded Balloon)

Fills Monkey: Incredible Drum Show – Stories in Theatre Productions (Pleasance)

Le Haggis – Electric Theatre Workshop (Assembly Festival)

The Musical Theatre Network Development Award

Winner

Weekend Rockstars – Middle Child Theatre (Underbelly)

Primary Times Children's Choice Award

Winner

The Voice Thief – Catherine Wheels Theatre Company (Summerhall)

The Scottish Arts Club Award for Best Scottish Play

Winner

Swallow – Stef Smith/Traverse Theatre Company (Traverse Theatre)

The Scotsman Fringe First Awards

Winners – week one

A Gambler's Guide to Dying – Gary McNair with Show and Tell (Traverse Theatre)

Going Viral – ARC Productions – (Northern Stage)

The Christians – Gate Theatre (Traverse Theatre)

Swallow – Traverse Theatre Company (Traverse Theatre)

The Deliverance – Stellar Quines (Assembly Festival)

Underneath – Fishamble: The New Play Company (Dance Base)

The History of the World Based on Banalities – Kopergiety/Big in Belgium/Richard Jordan Productions/Theatre Royal (Summerhall)

Winners – week two

Light Boxes – Grid Iron (Summerhall)

Raz – Assembly Festival and Riverside Studios (Assembly Festival)

Citizen Puppet – Blind Summit Theatre (Pleasance)

Labels – Worklight Theatre (Pleasance)

Tar Baby – Desiree Burch and Platt Productions (Gilded Balloon)

Trans Scripts – Paul Lucas Productions in association with Gail Winar and Pleasance (Pleasance)

The Great Downhill Journey of Little Tommy – Theatre aan Zee and Richard Jordan Productions (Summerhall)

Winners – week three

A Girl is a Half-formed Thing by Eimear McBride – The Corn Exchange in association with Cusack Projects Ltd (Traverse Theatre)

Our Ladies of Perpetual Succour – National Theatre of Scotland and Live Theatre (Traverse Theatre)

Penny Arcade: Longing Lasts Longer – Soho Theatre and London Artists Projects (Underbelly)

What I Learned From Johnny Bevan – Luke Wright (Summerhall)

A Reason to Talk – KunstZ, Big in Belgium, Richard Jordan Productions, Theatre Royal Plymouth (Summerhall)

So You Think You're Funny?

Winner

Luca Cupani – Still Falling – Luca Capani/Heroes (Heroes @ Bob's BlundaBus)

The Stage Awards for Acting Excellence

Maureen Beattie – The Jennifer Tremblay Trilogy – Stellar Quines | Starring Maureen Beattie (Assembly Festival)

Lizzie Clarke – Molly – Squint and the Pleasance (Pleasance)

Aoife Duffin – A Girl Is A Half-formed Thing – Corn Exchange/Cusack Projects Ltd (Traverse Theatre)

Ensemble from 1972: The Future of Sex – The Wardrobe Ensemble (ZOO Venues)

Ensemble from Little Thing, Big Thing – Fishamble: The New Play Company (Assembly)

Ensemble from Our Ladies of Perpetual Succour – National Theatre of Scotland and Live Theatre (Traverse Theatre)

Ensemble from Police Cops – This Theatre (ZOO Venues)

Ensemble from UKIP! The Musical – Hell Bent Theatre Company (theSpaceUK)

Andy Gray – Willie & Sebastian – Gilded Balloon (Gilded Balloon)

Sophie Melville – Iphigenia in Splott – Sherman Cymru (Pleasance)

Sean Michael Verey – Tonight with Donny Stixx – Philip Ridley Produced by Supporting Wall (Pleasance)

Molly Vevers – Ross & Rachel – Motor Theatre (Assembly Festival)

Luke Wright – What I Learned From Johnny Bevan – Luke Wright (Summerhall)

Special Award

Pip Utton – Playing Maggie – Pip Utton (Assembly Rooms)



ThreeWeeks Editors' Awards

- Michael Legge – Tell it Like it is, Steve
– Michael Legge (The Stand)
- Japan Marvelous Drummers
– NPO Kawasuji Japan Marvelous (Assembly Festival)
- Story Pocket Theatre – A Pocketful of Grimms
– Story Pocket Theatre (Gilded Balloon)
- Sofie Hagen – Bubblewrap
– Sofie Hagen/PBH's Free Fringe (Liquid Room Annexe)
- Contemporary Theatre of Scotland – The Last Kill
– Contemporary Theatre of Scotland (Greenside)
- Familia de la Noche – The Very Grey Matter of Edward
Blank – Familia de la Noche (Assembly Festival)
- John Hinton – The Element in the Room: A Radioactive
Musical Comedy about the Death and Life of Marie
Curie – Tangram Theatre Company (Pleasance)
- Buzz Brass – The History of Music – Buzz Brass
(New Town Theatre)
- Sh!t Theatre – Women's Hour – Sh!t Theatre (Summerhall)
- Stuart Bowden – Wilting in Reverse
– Stuart Bowden (Underbelly)

The Total Theatre Awards

Emerging Company/Artist

The Beanfield – Breach (theSpaceUK)

Physical/Visual Theatre

Oog – Al Seed (Dance Base)

Innovation/Experimentation and Playing with Form

Can I Start Again Please – Sue MacLaine and
Nadia Nadarajah (Summerhall)

Portraits In Motion – Volker Gerling in association
with Aurora Nova (Summerhall)

Total Theatre and The Place Award for Dance

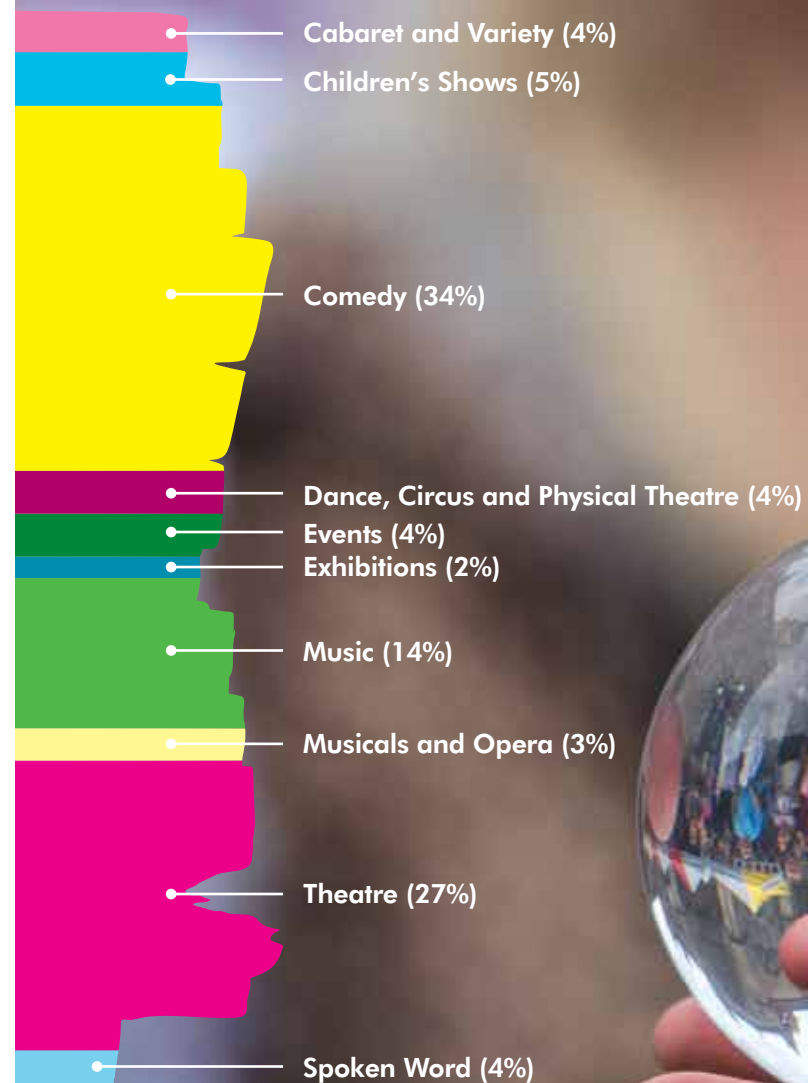
Vertical Influences – Le Patin Libre (Assembly Festival)

Total Theatre and Jacksons Lane Award for Circus

B-Orders – Palestinian Circus Company in
association with Aurora Nova (Underbelly)

Smoke and Mirrors – theRICOCHETproject
(Assembly Festival)

2015 in numbers



3,314 shows
807 free shows
1,778 world premieres
27,918 participants
50,459 performances
313 venues
49 countries

2,298,090 estimated tickets issued

410,000 programmes, distributed to 1,545 outlets

2,294,783 unique users to edfringe.com
23,928,162 pageviews of edfringe.com
Twitter followers: 106,441
Facebook likes: 104,988

Arts industry professionals
accredited: 1,107
Media professionals
accredited: 1,089



Edinburgh Festival Fringe 2016

05–29 August

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